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ABSTRACT

One hundred studies of children's theatre are annotated in this bibliography. The entries are listed alphabetically within three areas: "History of Children's Theatre and Specific Children's Theatres" (35 entries); "Theory, Criticism, Directories, and Bibliographies" (42 entries); and "Studies of Individual Plays, Play Production, and Technical Theatre" (23 entries). A list of related doctoral disserations and masters theses completed through 1974 concludes the bibliography. (RL)

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Children's Theatre:

A Selected and Annotated Bibliography

by

Wesley Van Tassel, Ph. D.

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TABLE OF CONTENTS

Foreword v

Introduction 1

History of Childen's Theatre and
Specific Children's Theatres 2

Theory, Criticism, Directories
and Bibliographies 8

Studies of Individual Plays, Play
Production and Technical Theatre 18

APPENDIX D - Index to Graduate Theses 23

Doctoral Dissertations 23

Masters Theses 24

FOREWORD

The number of requests for an up-to-date bibliography on children's theatre has multiplied as the literature in the field increased. The Children's Theatre Association of America has long wanted to answer these requests with a published work but for a variety of reasons, most of them mechanical, it was not possible until now. This bibliography is, therefore, a long overdue response to an expressed need and a service to members, non-members, students and libraries; it is, in addition, a work of which our organization can be proud.

When the decision to publish a children's theatre bibliography was finally made, Wesley Van Tassel's exhaustive work, done in partial fulfillment of the requirements for the Ph.D. degree at the University of Denver, was the obvious resource. The sheer size of the manuscript, however, made the project prohibitive and further delays would only increase the length as more recent books and articles were added. The solution was to bring out two bibliographies of comparable length, one on children's theatre and a companion piece on creative dramatics. Each would consist of an arbitrary 100 titles to be selected by the respective authors. Dr. Van Tassel was agreeable to this suggestion as was Dr. Mary Klock, author of the second work. The two books are now available through the National Office of ATA. It seems to me that the entire field of child drama is strengthened by these publications and that it will continue to be, as the lists are up-dated with each subsequent printing.

It is our hope that this bibliography on children's theatre will prove to be a useful tool and that by separating the two aspects of drama for children, each one will be more clearly defined and explored than if we had published a bibliography of greater length. I am proud and happy to have been president of CTAA during the time when these two projects were undertaken; and I want to thank not only the authors for their cooperation but Dr. Ralph Allen, chairman of the ATA Publications Committee; Sharon Davis, who has handled the editorial details in the National Office; and Ann Hill, who, as president of ATA, offered encouragement and support at a time when most organizations were reluctant to expand their services and projects.

Nellie McCaslin

New York City, 1975

INTRODUCTION

This bibliography is a collection of 100 studies of children's theatre selected from a total bibliography of approximately 1,200 entries, and which to the author seem to best represent the field. Items concerned primarily with creative dramatics, puppetry, television, or which are not available in English have been excluded.

Earlier bibliographies by Dr. William Kingsley, James E. Popovich, and Dr. George L. Lewis were used as a beginning point of the original study. Dr. Rachel Fordyce has also contacted me that she has compiled an earlier bibliography.

Dr. Henry A. Young compiled the years 1969 - 1972 of the complete bibliography as part of his doctoral research at Kansas State University. Some of his discoveries are included in this selected list. I am especially grateful to my wife for her assistance in researching the most recent entries. Professor Katheryn E. Kayser at the University of Denver made the original study possible, and deserves most of the credit.

Certainly I have missed some studies. The ones included, however, should be useful to students of children's theatre, and the respective bibliographies in each of these studies will lead students to many hours of additional research and understanding of what has gone before in this field.

Wesley Van Tassel
Wichita, Kansas

1975

FORMAT

The bibliography is arranged in three areas, with entries listed alphabetically within the areas. There are 35 entries under HISTORY, 42 entries under THEORY, and 23 entries under PLAYS AND PRODUCTIONS.

At the conclusion of the bibliography is a listing of the doctoral dissertations and masters theses in the field listed through 1974. Some of these dissertations and/or theses are included in the selected 100 works.

With each entry is an annotation of the contents and the name of at least one university or public library where a copy of the work is located.

I. HISTORY OF CHILDREN'S THEATRE AND SPECIFIC CHILDREN'S THEATRES

1. **Baker, Kitty and Jeannine Wagner.** *A Place for Ideas: Our Theatre.* San Antonio: Principia Press of Trinity University, 1965. 208 pp. Colorado State College

   The book is a collage of Children's Theatre activities under the direction of Jeannine Wagner at the Dallas Theatre Center. Children's impressions of concepts such as joy, fear, forest, space silence, etc., are visually presented. The work at the Dallas Theatre Center concentrates on children performing and seeing plays.

2. **Carmer, Carl.** "Children's Theatres," *Theatre Arts Monthly* 16:410-425 May '31. University of Denver

   The purpose of the article is to point out the approaches to theatre for children as practiced by a half dozen representative companies. Mr. Carmer defines most Children's Theatre, operating in 1931, as children performing plays. Included in this article is a two-page discussion of the King-Coit School, and shorter discussions of the Omaha Community Playhouse, the Town Theatre of Columbia, South Carolina, the Children's Playhouse at Peekskill, New York and the Goodman Theatre. Five purposes of Children's Theatre companies, as expressed by Adrienne Morrison of The Children's Players, are listed. Other "conventions" of Children's Theatre production are discussed; these include length of the play, pre-curtain talks, etc. "No two children's theatres are very much alike. So different are the purposes of most of them that it would be unfair to make judicial comparisons. But considered in the respective lights of their own aims many of these theatres are achieving exceptionally worthwhile results" (p. 412)

3. **Carter, Huntley.** *The New Theatre and Cinema of Soviet Russia.* London: Chapman and Dodd, Ltd., 1924. 278 pp. University of Denver

   In this study of the Russian theatre and film from 1917 - 1923, Mr. Carter contributes a discussion (pp. 180-187) on Children's Theatre in Moscow. The origin and history of the Children's State Theatre at Moscow are traced. The objectives of the founder, Madam Henriette Pascar, are defined. The author describes various productions staged by Madam Pascar which he has seen at the theatre.

4. **Chandler, M. Corrinne.** "An Analysis of and Suggested Methods of Organization and Conduct for Drama for Children." Unpub M.A. thesis. University of Oklahoma, 1932. 109 pp.

   The thesis is an early (1932) study of the field of theatre for and by children. A long chapter is devoted to the tracing of Children's Theatre activities on an international basis. The chapter is especially detailed in references to many American community Children's Theatre programs operating in the 1920's. A chapter is devoted to clarification of terms, mainly Children's Theatre and creative dramatics. A third chapter lists plays to be performed for and by children. The final chapters discuss techniques and problems of producing plays for and with children. "Action is the most essential element in a children's play. Things must be happening all the time. There must be enough suspense to keep them breathlessly interested every minute. There must be no love-making or slap-stick comedy, both are beyond the understanding of the children. But it is absolutely necessary and highly important that the prince marry the princess so that they may live happily ever after" (p. 101). A five-page bibliography completes the study.

5. **Cherniavsky, L.N.** (ed.). *The Moscow Theatre for Children.* Moscow: Cooperative Publishing Society of Foreign Workers in the U.S.S.R., 1934. 96 pp. University of Denver.

The author presents a pictorial presentation and brief history of the Moscow Theatre for Children, and of Natalia Sats' work and theories. Theories mentioned include, "The main principle in all the work of our theatre is to activize the audience, not only during the performances but also after them" (p. 8), and "Our task is not to explain the world, but to change it" (p. 8).

6. *The Community Children's Theatre of Kansas City.* Kansas City, Missouri: The Community Children's Theatre, Tenth Anniversary Brochure, n.d. (1957). n.p. (19 pp.) Write the publisher.

The history of this community Children's Theatre program is traced from its beginning in 1946. Initial financing and objectives are stated. Plays produced from 1947-1957, admissions charges and attendance records are listed. Discussed, also, are programs which have been established at the theatre in the areas of playwriting and creative dramatics. The brochure is illustrated with production photographs.

7. **Flanagan, Hallie.** *Arena.* New York: Duell, Sloan, and Pearce, 1940. 475 pp. University of Denver.

The book is an account of the short-lived Federal Theatre project. On page 299 ff., is a humorous account of the initial conversations regarding children's plays in the Federal Theatre program. "Children love to learn but hate to be taught – so all we have to do is frame our plays in such a way that we never tell them anything but just evolve, with as much participation as we can get from them, the behavior patterns we want them to follow" (Yasha Frank, p. 299). Children's Theatre programs established by the Federal Theatre are discussed. An appendix lists all the plays produced specifically for children by the Federal Theatre. A bibliography of works related to the Federal Theatre, and an index complete the book.

8. **Forkert, Otto Maurice** (comp.). *Children's Theatre That Captures Its Audience.* Chicago: The Coach House Press, Inc., 1962. 158 pp. University of Denver.

The book is a pictorial and documentary account of producing plays for and, in some cases, with children at the Goodman Memorial Theatre in Chicago from 1938-1958. Biographies of Dr. Maurice Gnesin (1896-1957), Charlotte B. Chorpenning (1876-1955), and Louise Dale Spoor (1905-1958) are included. The album includes 182 photographs of seventy-six different productions. Pages eighteen through fifty-one are devoted to a pictorial account of production techniques.

9. **Goldberg, Moses Haym.** "A Survey and Evaluation of Contemporary Principles and Practices at Selected European Children's Theatres." Unpub doc diss. University of Minnesota, 1969. 301 pp.

This study is an examination of the established children's theatre tradition in Eastern and Western Europe. It includes artistic, psychological, pedagogical, and financial principles by which this institution regulates itself; how such a theatre contributes to the cultural life of its environment; and discoveries applicable to children's theatre in America. Twelve European theatres are visited and analyzed - those in Birmingham, Nancy, Brussells, Munich, Vienna, Milan, East Berlin, Bucharest, Prague, Sofia, Moscow, and Leningrad.

10. **Griggs, Joanne Lorraine.** "Children's Theatre in Three American Settlement Houses in the Early Nineteen Hundreds." Unpub M.A. thesis. University of Wisconsin, 1963. 52 pp.

This thesis is a study of the Children's Theatre activities at the Educational Alliance (New York City), Hull House (Chicago), and the Henry Street Settlement (New York City). The author devotes one chapter to the development of the settlement house concept in the United States, and one chapter to each of the above-named Houses. Leaders in each of the three Settlement Houses express basic concern with the Americanization of various immigrant groups in their neighborhoods. "They (the Settlement House leaders) found that drama, particularly children's drama, admirably served this purpose" (p. 47). A summary and a three-page bibliography conclude the study.

11. **Hartnoll, Phyllis** (ed.). *The Oxford Companion to the Theatre.* Third edition. London: Oxford University Press, 1967. pp. 170-73.

The article traces the historical development of Children's Theatre, especially Continental, and mentions certain philosophies and "purposes" of various companies. Many of the current (1964) leading companies are mentioned, and those receiving subsidy are designated.

12. **Heniger, Alice Minnie Herts.** "The Drama's Value for Children," *Good Housekeeping* 57:636-43 Nov '13. Denver Public Library.

The author describes recent New York productions for children. Included are (1) the productions of Winthrop Ames, (2) the program of The Children's Theatre atop the Century Theatre, (3) the production of *Peter Pan* which starred Maude Adams and (4) William A. Brady's adaptation of *Little Women.* One of David Belasco's productions for children, *The Good Little Devil,* is criticized and found not altogether fitting for children to see. Children's Theatre production in France and England is mentioned briefly. Many values for children in attending the theatre are considered.

13. **Herts, Alice Minnie.** *The Children's Educational Theatre.* New York: Harper & Bros., 1911. 151 pp. University of Denver.

The book is an account of the seven years of operation (1902-09) of the Children's Educational Theatre of New York. The author was a founder and co-director of the project. Methods used in the development of productions, and the use made of children's dramatics are discussed. The first chapters include essays on children and the theatre by George P. Baker and Percy MacKaye. There is no index or bibliography.

14. **Hieronymus, Clara.** "The Big News in Nashville is the Children's Theatre," *Theatre Arts* 45:68-69,78 Aug '61. University of Denver.

The article describes the development of the Nashville Children's Theatre, and traces the organization's struggle to construct a theatre specifically for children. The goal was accomplished after twenty-eight years of operation, and after four years of promotional effort designed to interest the city in the Children's Theatre project. In 1959, the City Council approved a $1,600,000 bond issue which included $250,000 for the Nashville Children's Theatre. "The Nashville Children's Theatre is the only organization in the United States with a building constructed expressly as a Children's Theatre. It is also the only Children's Theatre built with municipal funds" (p. 69).

15. **Horton, Louise C.** "Children's Theatre Conference," *Players Magazine* 21:20-21 Oct '44 University of Denver.

The inaugural meeting of the CTC, held in Evanston, Illinois August 7 - 9, is discussed. Objectives of the newly-founded organization are considered, and challenges are presented to the founding members by the main speakers at the Conference. Sara Spencer and Elizabeth Schwartz, both of Children's Theatre Press, list "the requirements to be considered in a good children's play." Six "qualities that are important to Children's Theatre" are presented.

16. **Kase, Judith B.** "Theatre Resources for Youth in New Hampshire," *Educational Theatre Journal* 21:205-213 May '69. Author's personal collection.

The success of Project TRY (Theatre Resources for Youth) in New Hampshire is summarized in this article. Project TRY was designed to develop theatre arts programs in elementary schools throughout New Hampshire. TRY programs are based on the hypothesis which suggests that adults will give enthusiastic support to the theatre arts if they have participated regularly in theatre arts activities from their early childhood. All elements of the population are utilized in order to achieve objectives.

17. **Loney, Glenn.** "The Children's Hour in Stockholm," *Players Magazine* 40:241-242, 249 May '64. University of Denver.

This article traces the development of three Children's Theatre companies in Sweden, and a study of the differences between their operation and operation of American Children's Theatre groups. Primary emphasis is on the universal situation of "young people idly walking the streets with nothing to do" and how Swedish theatres are attempting to give their young people one activity. "While the nature of a welfare state may be responsible for the youthful boredom and the outbreaks of violence it sometimes produces, the same problem can be found in other countries where governments are not as absorbed in caring for the citizens. The difference in Sweden is that the government, or various agencies of it, is trying to do something about helping children and teen-agers combat the boredom with their own creativity" (p. 241).

18. **Mackay, Constance D'Arcy.** "Children's Plays in France," *Independent* 117:558-59, 566 Nov 13 '26 University of Denver.

The author recounts her experiences while visiting theatres for children in France. The history of Children's Theatre development in France is also traced. Special attention is given to the Christmas season in Paris.

19. **Major, Clare Tree.** "Child's Play," *Theatre Arts* 36:32,84 Oct '52. University of Denver.

The author describes the beginning of her Children's Theatre Company, and illustrates early personnel and financial problems. Included, also, is a defense of the fairy tale in Children's Theatre.

20. **Manley, Betsy Ellen.** "A History of the Nashville Children's Theatre 1931-1967." Unpub M.A. Thesis. University of Georgia, 1968. 137 pp.

This thesis studies the history of the Children's Theatre of Nashville, Tennessee and discusses the major factors responsible for its success. Its development is traced from its inception in 1931 to 1967. Also included in this study are the Nashville group's constitution, job analysis and a list of productions by the group from 1931 to 1966.

21. **Marks, Marcia.** "The Paper Bag Players," *Dance Magazine* 38:52-55, 88-89 June '64. Univerisity of Denver.

The six artists who make up the performing company of The Paper Bag Players are biographically sketched in this article. Judith Martin, founder of the non-profit group, explains the establishment and goals of the company.

22. **McCaslin, Nellie.** "A History of Children's Theatre in the United States." Unpub doc diss. New York University, 1957. 417 pp. Ab DA17:2332. New York University, University of Missouri 57-3771.

The dissertation is a history of Children's Theatre in the United States. The format allows one paragraph each to the many Children's Theatre organizations in the country. The history begins in 1903 with the founding of the Children's Educational Theatre. Data are primarily from secondary sources. Certain major landmarks (i.e., Stuart Walker, King-Coit, etc.) are given a more detailed discussion. An extensive bibliography concludes the study.

23. _____ . *Childrens Theatre in The United States: A History.* 1971, University of Oklahoma Press Text developed from the author's dissertation. (See entry above).

24. **Mohn, Margaret E.** "Minnesota's Plan," *Players Magazine* 26:194-95 May '50. University of Denver.

The ten-year history and the objectives of the Young People's Theatre at the University of Minnesota are described. The program is traced from a 1939 production of *Peter Pan*, to Kenneth L. Graham's initial direction of the program. Frank M. Whiting's expansion of the theatre and its ten-year anniversary is outlined. Many past productions are listed. The author emphasizes that the Young People's Theatre "is not treated as a sub-activity of the University Theatre" (p. 195). Many of the directors who have staged productions at the Young People's Theatre are mentioned.

25. **Murphy, Sister Mary Honora,** out of print. "An Introductory Study of Theory and Directorial Practice in Children's Theatre, USA." Unpub M.A. thesis. Catholic University of America, 1955. 117 pp.

The thesis is a history of Children's Theatre in the the United States. The history is followed by discussion about Alice M.H. Heniger and the Children's Educational Theatre, and the contributions of Winifred Ward, Charlotte Chorpenning, and Sara Spencer. A study of Isabel Burger's Children's Experimental Theatre of Baltimore concludes the main body of the text. A five-page bibliography completes the thesis.

26. **Nicholson, Anne.** "Forty-Two Years of Children's Theatre," *Children's Theatre Conference Newsletter* 15:11-13 Aug '66. Children's Theatre Conference Director.

The history and operating procedure of the Goodman Children's Theatre is discussed. Statistical data about audiences and admission prices, and the names of many past productions, are listed. The goals for future expansion and a new touring program for the theatre are mentioned.

27. **Richards, Stanley.** "450,000 Miles of CT," *Players Magazine* 31:66-67 Dec '54. University of Denver.

Statistics on the Edwin Strawbridge Productions for children are recorded. Founded in 1940, the company had, in 1954, crossed the United States eighteen times, covered 450,000 miles, and performed to nearly 4,000,000 children. Edwin Strawbridge's approach to staging dance-drama for children is described.

28. **Schwartz, Dorothy T.** "A History of the Children's Theatre Conference: 1944-1955," Unpub M.A. thesis. University of Alabama, 1956. 281 pp.

In this thesis are studied the background, establishment and initial operation of the Children's Theatre Conference. Included in the study are detailed discussions of the Children's Theatre Conference annual meetings from 1946 to 1955. The complete programs for each of the meetings are appended. In a second appendix are lists of all Children's Theatre Conference officers and committee chairmen through 1955. An eight-page bibliography concludes the thesis.

29. **Segedi, Irina.** "Theatre for the Young Audience," *World Theatre* 16:55-61 Jan '67. University of Denver.

Soviet theatre for young people is discussed in this article. It is noted that forty-two theatres play exclusively for young audiences. All are subsidized. The author describes the criteria used by the theatres to classify their work for specific age groups. The future of young people's theatre is forecast as very bright. Various Soviet attitudes about youth theatre are mentioned. "As the relations between men and between countries become more complex and the threat of war more menacing, we give more importance to the formation of the child's civic consciousness and humanism" (p. 57).

30. **Siks, Geraldine Brain.** "Theatre for Youth: An International Report," *Educational Theatre Journal* 7:306-14 Dec '55. University of Denver.

The article is a summary of a paper entitled, "International Report on Theatre for Youth." Information from twenty-seven countries is included in the unpublished report. The work was compiled by the Theatre and Youth Committee of the International Theatre Institute at the British Center. It is stated in the American section of the report that 1,200 groups in the United States, "largely amateur," offer plays for children. "There are a half-dozen professional Children's Theatre companies producing theatre of a consistently good standard" (p. 314).

31. **Smith, Marjorie I.** "Dramatic Activity Before 1880 in the Schools and Colleges of America." Unpub M.A. thesis. Cornell University, 1948. 170 pp.

The thesis is a study of cultural interests in Colonial America, with a special emphasis placed on dramatic activity in the elementary and secondary schools. Separate chapters are concerned with Colonial Theatre at Harvard, William and Mary, Yale, Princeton, The College of Philadelphia and at Dartmouth. The author discusses primarily the types of plays children performed, not the plays performed for children. Comments on student performances of Plautus and Terence in Latin are noted. Included also, are discussions of various "theatricals," such as card-playing, spelling bees and performances of "dialogues," produced in the theatres. A five-page bibliography completes the study.

32. **Sosin, Gene.** "Art for Marx' Sake," *Theatre Arts* 34:28-31 Feb '50. University of Denver.

The article is based on research which later became the author's doctoral dissertation on the subject of Soviet Children's Theatre. Figures included in the article suggest that, at the time of the research, over 30,000 Children's Theatre performances were given in Russia annually, and in eighteen different languages. The annual audience reached eight million children. Dr. Sosin traced briefly the development of Children's Theatre in Russia from 1917 to the time of writing, and he touches on the Soviet use of Children's Theatre as a "weapon for teaching Communism." "What of current trends in the Children's Theatre? The emphasis on content in favor of experimentation with form has grown stronger as the Party and government demand

more plays on realistic themes, especially about Soviet life" (p. 31). "'We must use the theatre to educate builders and fighters, not spectators,' said Natalia Sats in 1932. . . The work of the Children's Theatre becomes a matter of major concern to those who would understand what is going on inside the Soviet Union" (p. 31).

33. _____ . "Children's Theatre and Drama in the Soviet Union (1917-53)." Unpub doc diss. Columbia University, 1958. 393 pp. Ab DA1905:1074. Columbia University, University of Missouri 58-3250.

The dissertation is a study of the Russian theatre for children from the beginnings in 1919 to 1953. The study traces Henrietta Pascar's removal from the Moscow Children's Theatre and Natalia Sats' subsequent development of the program. The contrast between Mme. Pascar's views (expressed separately in her book, *Mon Theatre en Moscoe*, Paris, 1930) and Miss Sats' "plays with a social message" is illustrated. The expansion of the Soviet Children's Theatre from one theatre in 1919 to sixty-five professional companies in 1939 is traced. Following the war, the number of companies was reduced, and today (1956) the state supports thirty-two groups. The thesis emphasizes the intention, and successful efforts, of Russian Children's Theatre leaders to integrate the art into the Soviet way of life. A bibliography concludes the study.

34. _____ . "Theatre and Youth: International Action Planned," *Times* (London) Educational Supplement April 18 '52, p. 335. University of Denver.

The article is the first in a series of two articles which describe the meeting of the International Theatre Institute on Theatre and Youth in Paris in 1952. Recommendations for development in the field of theatre for children and youth are reported. The recommendations were submitted by the committee on children's and young people's dramatic activity, and the committee on theatre for children by adults.

35. _____ . "Theatre and Youth: Production by Adults," *Times* (London) Educational Supplement, April 25 '52, p. 351. University of Denver.

In the second of two articles which discuss the International Theatre Institute on Theatre and Youth, Paris, 1952, objectives of the organization are advanced, and suggestions for in-depth study in the field of theatre for children and youth are presented. Suggestions are recorded on architectural investigations into forms of theatre buildings suitable for children, methods to enlist teacher cooperation in theatre performances as part of school life, and necessary steps toward the creation and financing of a National Theatre for Youth.

II. THEORY, CRITICISM, DIRECTORIES AND BIBLIOGRAPHIES

1. **Abernathy, Rose Loretta.** "A Study of Existing Practices and Principles of Storytelling for Children in the United States." Unpub doc diss. Northwestern University, 1964. 233 pp. Ab DA25:6818. University of Missouri 65-3239.

This dissertation is a study of the objectives of storytelling, taken from secondary sources, with a conclusion suggested that a similarity exists between Children's Theatre objectives and the objectives of storytelling. The author summarizes these storytelling objectives: (1) to entertain, (2) to impart knowledge, (3) to motivate children to read, (4) to give moral and religious instruction, (5) to develop appreciation of literature, and (6) to develop understanding and appreciation of different cultures (p. 36). A short bibliography concludes the study.

2. **Adams, Richard Greenleaf.** "A Descriptive Study of Dramatic Dialogue in Six Plays for Children by the Application of Formulas for Readability." Unpub doc diss. University of Southern California, 1962. 230 pp. Ab DA23:2618. University of Missouri 62-6031.

This dissertation is designed to "explore the possible uses of the Flesch and the Dale-Chall readability formulas in determining the comprehensibility of dialogue in plays for children" (p. 36). No attempt is made to evaluate the subject matter or quality of the plays. The study compares child verbal comprehensibility in different grades to the vocabulary employed in six plays for children. The author concludes that the plays *Alice in Wonderland*, *Treasure Island*, *The Emperor's New Clothes*, *Winnie-the-Pooh*, *Peter Pan*, and *Once Upon a Clothesline* all fall within the fourth to fifth grade reading level. The conclusion indicates which play a child might like to read at a particular age. A brief bibliography concludes the study.

Addams, Jane. *Twenty Years at Hull House*. New York: The Macmillan Company, 1911. 462 pp. University of Denver.

In a chapter entitled "Arts at Hull - House," Miss Addams traces the early theatre activity at the settlement house. She expresses briefly her views on theatre for the child audience. "I have come to believe. . .that the stage may do more than teach, that much of our current moral instruction will not endure the test of being cast into a lifelike mold, and when presented in dramatic form will reveal itself as platitudinous and effete . . . This function of the stage, as a reconstructing and reorganizing agent of accepted moral truths, came to me with overwhelming force as I listened to *The Passion Play* at Oberammergau one beautiful summer's day in 1900" (p. 391).

Aldrich, Dorothy. "A Study of Child Audience Reaction to a Controversial Character in a Children's Play." Unpub M.A. thesis. University of Pittsburgh, 1965. 62 pp.

This thesis traces briefly the study of audience reaction in the United States and discusses the problems involved with this type of research. An audience reaction study is then presented. The study took place at the University of Pittsburgh during a performance of Arthur Fauquez' *Reynard the Fox*. As the character Reynard is never punished (within the framework of the play) for his unscrupulousness, the question is asked: "What would children think of a character who exhibited such behavior and was never punished?" Audience testing data and results are presented. "The implications of the study for the question asked are that while one performance of a play may cause children to express momentary enthusiasm for or disapproval of certain types of behavior, the lasting influence of one performance is not going to be extensive" (p. 38). A bibliography and an appendix of testing materials concludes the study.

Anderson, John E. "Psychological Aspects of the Child Audience," *Educational Theatre Journal* 2:285-91 Dec '50. University of Denver.

This article is a reprint of an address delivered by Dr. Anderson at the Sixth Annual Children's Theatre Conference, August 24, 1950 in Minneapolis. Studies in areas of child development are discussed and related to objectives of Children's Theatre producers. The article supports "child-audience observance" as a basic criterion for selection of children's plays. Among other suggestions is included the statement that "the mode of presentation is more important than the materials; in other words, almost any content can be made interesting to children. Hence, my final plea is for actual work with children rather than the projection upon children of pre-formed adult views and attitudes" (p. 291).

6. **Ansorge, Peter.** "Tomorrow's Sun," *Plays and Players* 14:56-57 Mar '67. University of Denver.

Ansorge discusses theatre for children and its future in England with Brian Way, Caryl Jenner, Michael Croft, and Ronald Chenery, the four leaders of the British Theatre for Children. Each director contributes views on the current situation. "Brian Way spoke about the need to find 'a form of theatre which belongs to childhood.' To achieve this one had to reject adapting adult intellectual experience to the less rational abilities of children . . . one senses in Way's enthusiasm about integrating drama into the child's early experience of itself and the world the kind of excitment generated in the surrealist movement by child art. He speaks about crossing horizons, breaking through to new imaginative frontiers" (p. 56).

7. **Bell, Campton.** "The Psychology of the Child Audience," *World Theatre* 2:23-29 No. 3 '52. University of Denver.

The author identifies characteristics of the "alive" and the "bored" audience. Approaches to these characteristics by various authorities are quoted. Cited are opinions from Charlotte Chorpenning, Sara Spencer, Mary Chase, Dr. John E. Anderson, and Dr. Herbert Kupper. Ten criteria regarding audience reaction to television programs are itemized. It is suggested that these criteria apply to theatre for children. "If, during the next years, the Children's Theatre Conference will continue to stimulate production groups as well as research centers to use an experimental and observational approach to children in the area of theatre, we can begin to hope for better informed playwrights and more suitable plays, more satisfying productions and more responsive audiences than have heretofore been possible" (p. 29).

8. **British Children's Theatre Association.** *Selected Bibliography of Plays Recommended for Performance to Child Audiences.* Second edition. London: British Children's Theatre Association, 1962. 18 pp. Author's personal collection; also, write the association, c/o Michael Pugh, The Cedars, Beckington, Bath, Somerset, England.

The bibliography includes 100 plays recommended by the British Children's Theatre Association as suitable "for performance to Junior Children," and forty-two plays "for performance to Senior Children." All plays were written or translated since 1939. Introductory notes describe the purpose of the Reading Panel of the British Children's Theatre Association, and suggest how authors or publishers may have their plays read and evaluated for possible inclusion in the bibliography. A listing of sixty-two publishers and agents for Children's Theatre plays is included. A third edition is planned.

9. **Byers, Ruth.** *Creating Theatre; from Idea Through Performance with Children and Teens.* San Antonio: Trinity University Press, 1968. 225 pp. Colorado State University.

"This book is written for the teacher interested in providing students with fresh experiences in creativity which lead to play creation, writing, and production" (p. xi). The work discussed and illustrated combines Creative Dramatics and Children's Theatre. The child, in Mrs. Ryer's classes at the Dallas Theatre Center, may create the play by creative dramatic technique. The play, however, is then written and developed into production for an audience. Exercises used in developing the child actor (or writer) are included. Nine original plays, written by young people ages six to eighteen, demonstrate the playwriting idea behind the author's concept of creative theatre. An appendix of other plays written and produced by the students at the Dallas Theatre Center concludes the book.

10. **Chorpenning, Charlotte B.** "Adults in Plays for Children," *Educational Theatre Journal* 3:115-18 May '51. University of Denver.

This article is a presentation of advantages and disadvantages of casting adults in plays for children, with the advantages outweighing the disadvantages. Mrs. Chorpenning suggests greater values to all concerned will follow if children are encouraged to participate in creative dramatics rather than formal drama. "In a child cast, the director's chief concern is the good of the actors; in an adult cast, the good of the audience" (p. 118).

11. **_____.** *Twenty-One Years with Children's Theatre.* Anchorage, Kentucky: Children's Theatre Press, 1954. 112 pp. University of Denver.

The material in the book is an account of the author's years as Director of Children's Theatre at the Goodman Theatre in Chicago (1931-1953). The author describes the development of her theories about Children's Theatre and the specific principles behind her playwriting techniques. A major part of the book is devoted to her experiences with a writing class for Children's Theatre. In this section is included a listing of "suggested procedures" for writing plays for Children's Theatre.

12. **Davis, Jed H.** (editor). *A Directory of Children's Theatre in the United States.* Washington, D.C.: American Educational Theatre Association, 1968. 205 pp. Author's personal collection and also available from the American Theatre Association.

The directory lists 701 organizations in the United States which produce one or more plays each year for a child audience. Information entered for each organization includes producer, type of producing organization, year the program began, number of annual productions, general audience size, general budget, and supplementary work (creative drama classes, etc.). A list of publishers of Children's Theatre plays, and a directory of international organizations concerned with some aspect of Children's Theatre are appended.

13. **_____.** "Prospectus for Research in Children's Theatre," *Educational Theatre Journal* 13:274-277 Dec '61. University of Denver.

The article is a tabulation of graduate research in Children's Theatre to 1958. Seven doctoral dissertations and sixty-six master's theses written in America are listed. Forty-three institutions which offer graduate courses in the field are indicated. Dr. Davis also itemizes a number of areas where research is needed in the field, and points out many of the problems facing the potential Children's Theatre scholar. "The prospective Children's Theatre graduate student finds that he is considering study in a complex and enigmatic field which is accorded academic status in all too few institutions. If this unfortunate cycle is to be reversed -- if able scholars are to be encouraged to contribute knowledge to the field and thereby gain the respect of speech and drama administrators who will direct more promising students into its ranks -- then children's theatre workers themselves must not take refuge in the relative newness of the field. They must adopt an attitude of inquiry . . . and turn their attention to depth of study rather than geographical expansion" (p. 275).

14. **Devine, George.** "Theatre for Children: Art That is Different," *World Theatre* 2:9-21 '52. University of Denver.

The article is an account of the Young Vic program (1946-51). Mr. Devine's views on the art of theatre for children are included. "I maintain that only when the work of Children's Theatre becomes a branch of theatre in its own right, instead of a poor and slightly 'cranky' relation, will the artistic results begin to be positive and long-lasting

. . . There must be a theatre with a particular policy, and the children must come to that theatre. A touring policy must finally be wrong for two reasons: the children themselves look on the theatre as a rarity, as something that comes from London and not part of their lives in the way that the weekly visit to the cinema has now become; and from the point of view of the actors, who cannot be expected to develop themselves in training or to develop their abilities under a regime which imposes usually nine and sometimes ten performances a week . . . 'Drawing-room' acting is useless; bold projection, supported by complete conviction and sincerity, alone will serve to hold the child's attention . . . It is always advisable to cast actors or actresses who can play children rather than to use real children . . . Children respond to the visual much more quickly than to the aural . . . Ideally, such a Children's Theatre should be the adjunct of a modern school of theatre, that is a school which aims to form the complete actor and to form designers, directors, and other technicians. If such a theatre existed, architecturally right and properly manned, I believe the plays would be written" (p. 10 and the following).

15. _____ . "Young Audiences," *Drama*, New Series No. 14, 13-15 Autumn '49. Vassar College.

The author, then director of the Young Vic, proposes methods of controlling a child audience. The most important solution, in his view, is acting that is sincere. Included, also, is his brief discussion on theatre architecture for the Children's Theatre.

16. **Eek, Nat.** "The Adult Rights of the Child," *Children's Theatre Review* 16:1-5 Nov '67. Author's personal collection.

The author makes a plea for the acceptance of the child in his own right. He urges Children's Theatre producers not to avoid exposing the child to the adult world. He suggests that good Children's Theatre is simply good theatre, and it will appeal to adults as well as to children.

17. **Fisher, Caroline E., and Hazel G. Robertson.** *Children and the Theatre.* Revised edition. Stanford, California: Stanford University Press, (1941) 1950. 235 pp. University of Denver.

The book is a discussion and description, based on the author's eight years of experience in the Palo Alto Children's Theatre, of a system of recreational dramatics for the educational and normal development of children. The growth of twentieth-century educational philosophy is traced. There is a lengthy discussion of sociological values to children who perform plays. A history of the Palo Alto Children's Theatre is included. A major part of the book is devoted to a discussion of producing plays with child actors, and to the problems involved in the administration of a Children's Theatre. In the introduction to the book, Hubert Heffner discusses the importance of theatre for children in the over-all picture of an American society. An appendix of technical problems, safety rules, budgets and a glossary of stage terms, with a bibliography concludes the book. The text is indexed.

18. **Goldberg, Moses.** *Children's Theatre: A Philosophy and a Method.* Englewood Cliffs, New Jersey, Prentice-Hall, 1974.

The most up-to-date and comprehensive textbook in the field. Included is a listing of publishers of children's plays. The work also deals with effective management of children's theatre companies.

19. **Graham, Kenneth L.** "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States." Unpub doc diss. University of Utah, 1947. 330 pp.

The dissertation is a study of the criteria used by producers and directors for the evaluation of scripts for Children's Theatre. Non-musical plays more than one and one-half hours are evaluated. For the evaluations, the author has chosen not to consider such factors as cost, space, casting and rehearsal time. The audience for the evaluations is specified at between the ages of eight and twelve. Seventy-six points about writing plays for this audience are itemized. Included, also, are four basic "purposes" which the author believes a good play for children will fulfill. (For reprints of these purposes see listings under Graham, Kenneth.) A seven-page bibliography concludes the study.

20. **Hall, Jeanne Lucille Woodruff.** "An Analysis of the Content of Selected Children's Plays with Special Reference to the Developmental Values Inherent in the Plays." Unpub doc diss. University of Michigan, 1966. 309 pp. Ab DA27A:2214. University of Michigan, University of Missouri 66-14527.

The dissertation is primarily a statement developed from secondary sources, of the general attitudes and advancement of theatre for children in the United States. The author lists those "values" most often considered important in children's plays. Twenty-five plays are selected and analyzed. The "values" in each are discussed. The author supports a view that playwrights should write-in the "accepted values" for children's plays. They should also write about real life situations. Included, also, is a history of children's literature and a chapter on educational "values" as taken from a large selection of educational texts. The "nine best" educational values are discussed in more detail and applied to the twenty-five plays. A bibliography concludes the study.

21. **Harris, Aurand.** "Writing Plays for Children," *Players* Magazine 28:142-43 March '52. University of Denver.

The author, with five plays for children published by 1952, discusses the ideas from which grew his first plays. Many suggestions about Children's Theatre playwriting are included. Some comparisons are drawn between various points of emphasis in children's and adults' plays.

22. **Helstein, Melvyn B.** "A Preliminary Investigation of Some Aspects of the Environment for Children's Theatre." Unpub doc diss. University of Minnesota, 1962. 333 pp. Ab DA25:2664. University of Minnesota, University of Missouri: 64-7243.

The dissertation is a study of audiences and the physical plant for a children's theatre. The four theatres which have been built in this country specifically for child audiences are described. The architecture of children's theatres receives the primary attention, and guidelines are presented for construction of a theatre for children. A bibliography concludes the study.

23. **Herts, Alice Minnie.** "The Children's Educational Theatre," *Atlantic Monthly* 100:798-806 Dec '07. University of Denver.

The founder-director of the Children's Educational Theatre relates the motives behind her efforts to establish the theatre, and her objectives in keeping it in operation. Her use of the drama "as a means of moral instruction for the forming mind" is discussed.

24. **Horton, Louise C.** (editor). *Handbook for Children's Theatre Directors.* Cincinnati: National Thespian Society, 1949. 23 pp. Author's personal collection.

The booklet is a collection of six articles published originally in *Dramatics* magazine. In her introduction to the collection, the editor summarizes the place of Children's Theatre today, and concludes that objectives are rapidly becoming reality. The following articles are included in the *Handbook:* In an article entitled "Organizational Problems in Children's Theatre," Virginia Lee Comer discusses potential Children's Theatre sponsors and the individual problems involved in the establishment of a Children's Theatre program in a community. Kenneth L. Graham, in an article entitled "Purposes of Children's Theatre Plays," contributes a condensed section from his doctoral dissertation, "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States," (1947). Four purposes "to be fulfilled by Children's Theatre plays" are itemized. Burdette Fitzgerald, in an article entitled "Choosing the Children's Theatre Play," poses a number of questions which she suggests should be answered when a specific producing group seeks a specific play for production. William Ireland Duncan, in "Directing the Children's Theatre Play," discusses the "adjustments" necessary when directing for children. The author encourages study of children's literature and child audiences, together with the study of general adult theatre directing fundamentals.

25. **Humphrey, Grace.** "The Portmanteau Theatre," *Drama* 5:644-650 Nov '15. University of Denver.

Stuart Walker's objectives for the establishment of the Portmanteau Theatre are discussed. "The theatre is not a philanthropy, to uplift the settlement neighborhood. It is to give to them, and to other neighborhoods, what they are hungry for -- the spirit of the play" (p. 650).

26. **Kase, C. Robert.** *Children's Theatre Comes of Age.* New York: Samuel French, 1956. 32 pp. University of Denver.

This booklet describes the reasons for, and the advantages of producing plays for children. Included is a brief history of Children's Theatre development in the United States, a discussion of purposes of Children's Theatre, touring ideas, business and publicity procedures, production notes and notes about play selection. The following statement is one of the author's basic appeals: "If our colleges are to fulfill their function of preparing young people to be leaders in the communities of the future, they cannot ignore the responsibility of educating students for one of the most important services to any community -- the development in children of love for the finer, cultural value in life" (p. 11).

27. **Kingsley, William Harmstead.** "Happy Endings, Poetic Justice, and the Depth and Strength of Characterization in American Children's Drama: A Critical Analysis." Unpub doc diss. University of Pittsburgh, 1964. 348 pp. Ab DA26:3534 University of Pittsburgh, University of Missouri 65-8309.

The dissertation is a study of the arguments for and against the application of happy endings, poetic justice and simplified and softened characters in American children's drama. Arguments defending the use of "happy endings" are listed and discussed. The counterpart objections are cited. The author concludes that arguments which are in support of the application of softened elements in children's drama are lacking conviction. He calls for a kind of play which will carry the child's interest from child drama to adult theatre. A bibliography concludes the study.

28. **Kozelka, Paul.** "Children and the Theatre," *Teachers College Record* 51:106-109. Nov '49. University of Denver.

This article defines the various ways in which children and the theatre compliment each other. One section of the article is devoted to production of plays for children. The author suggests, also, criteria for judging plays for children. "The play should have an interesting story and at least one character with whom each child can identify himself. The language should have no trace of condescension but should, on the other hand, include some words and phrases that may be beyond the present level of comprehension of part of the audience. There should be a great amount of action with which the child can readily empathize and there should be frequent opportunities to let off steam by laughing, stamping or clapping. Finally, the characters need not moralize overtly, but a skillfull playwright can help to form moral convictions through a persuasive character" (pp. 108-09).

29. **Kraus, Joanna Halpert.** "Taking Children's Theatre to the Moon," *Players* Magazine 45:186-189 April-May '70. Kansas State University.

Making children's theatre relevant to the concerns of today's youth is the theme of this article. The author points out that perhaps one of the reasons children's theatre is not better known is our failure to concern ourselves with the conflicts with which youth are confronted. She further explains that while there is no reason to abandon totally our literary heritage, there is evidence to support our exploring the world around us in dramatic terms - a world of urban crisis and racial tension, of international violence and student riots.

30. **Kupper, Herbert.** "Fantasy and the Theatre Arts," *Educational Theatre Journal* 4:33-38 March '52. University of Denver.

This article is a condensed reprint of an address delivered at the Seventh Annual Convention of the Children's Theatre Conference, July 1951. Dr. Kupper discusses the fears, anticipations and fantasies of childhood and relates this study to plays presented before a child audience. "Without healthy fantasies, life would not be worth living for children and adults alike. But without reality to temper fantasy, it must be remembered, there awaits the chaotic world of childhood -- which resembles only too closely the world into which a schizophrenic patient withdraws from society" (p. 38).

31. **Latshaw, George T.** *AJLA Children's Theatre Manual.* New York: The Association of the Junior Leagues of America, Inc., 1966. 61 pp. Author's personal collection; also, write The Office Manager, AJLA, The Waldorf-Astoria, New York, NY 10022.

This booklet is intended to serve as a guide to Junior League groups interested in producing plays for children. The League's activity in the field is traced, and aspects of organizational requirements for production are discussed. Elementary construction and lighting plans are included. Following each chapter is included a short bibliography of the specific areas of production and organization covered in that chapter. Lists of national Children's Theatre organizations, and of publishers of plays for children, conclude the booklet.

32. **MacKay, Patricia.** "Theatre for Children: Is All Well in the Land of Oz?" *Theatre Crafts* 5:6 8 32-37 March/April '71. Kansas State University.

This is the first of several articles in an issue of *Theatre Crafts* devoted exclusively to children's theatre. The author defines children's theatre, distinguishes it from creative dramatics and discusses the following topics: producers (professional and

non-professional companies), a rationale of children's theatre, subject matter and writers, and ways of making it relevant to the young audience. The writer concludes by pointing out the need for "good" children's theatre and envisions optimistically a theatre for children that will live happily and relevantly ever after.

33. **Mawer, Muriel, Hazel Patten, and Minnette Proctor.** *Children's Theatre Manual.* Anchorage, Kentucky: Children's Theatre Press, 1951. 56 pp. University of Denver.

The work is subtitled, "A Guide for the organization and operation of a non-profit community Children's Theatre." Compiled by members of the Seattle Junior Programs, Inc., the manual includes brief discussions of organizational procedures for setting up a Children's Theatre, methods for developing membership, how to select a program, public relations, possible educational correlations, finances and taxes, ticket selling and audience information. Thirteen reasons for "having a community Children's Theatre" are cited. By-laws of the Seattle Junior Programs are appended as an example of corporation structure. Appended, also, is a 1951 list of Children's Theatre publishers. "The advice offered in this manual proved so applicable to situations in many communities over the country, that The Children's Theatre Press now offers it in published form, for the general use of the Children's Theatre field" (Foreword).

34. **McCaslin, Nellie.** "Philosophy of Children's Theatre," *Education* 83:350-52 Feb '63. University of Denver.

The author defines Children's Theatre and creative dramatics and states a philosophy which, in her view, guides the majority of leaders in Children's Theatre today. Children's Theatre is defined as a play, written by a playwright, presented by living actors for child audiences. The objectives in Children's Theatre are geared toward **production** and are not, as in creative dramatics, geared toward **process.**

35. _____. *Children's Theatre in the United States: A History.* Norman: University of Oklahoma Press, 1971.

A history of children's theatre in America, developed from the author's earlier dissertation. The most comprehensive history of the field available.

36. **Moses, Montrose.** "Let's Dramatize for Children," *Theatre Arts* 8:831-5 Dec '24. University of Denver.

The author declared himself to be "on the side of the play for children that is entertaining for them to see presented, and not so easy for them to act" (p. 831). He presents arguments in support of "non-educational" dramatics and takes issue with A.A. Milne's view that "no ideal play for children can ever be written, for the reason that no self-respecting writer could bore himself so completely as to write it" (p. 832).

37. **Radliff, Suzanne Patricia.** "A Study of the Techniques of Adapting Children's Literature to the Stage." Unpub doc diss. Bowling Green State University, 1969. 271 pp. Ab DA4601-A. University of Missouri 70-5521.

This study is a critical investigation of techniques which playwrights use in plays for children. Twenty scripts are compared with the original source in the areas of plot structure, characterization, dialogue, and special effects to discover what modifications playwrights made to place the narrative source on stage before a child audience. Each script is also analyzed for its dramatic structure to determine how well the playwrights integrated those modifications into the structure of the dramatic work.

38. **Saint-Denis, Michel.** "Introduction," *The Snow Queen.* Adapted from the story by Hans Christian Andersen by Suria Magito and Rudolf Weil. New York: Theatre Arts Books, 1960. pp. ix-xv. University of Denver.

This play was performed by the Young Vic company of the Old Vic Theatre in 1948, and was directed by Saint-Denis and Magito. In the "Introduction" to the published text, M. Saint-Denis discusses acting for the child audience. Described, also, is the director's approach to staging *The Snow Queen.* "In my opinion, it is not possible for children to act before an audience, however small, without it destroying an essential part of their performance. Success in acting for children lies in creating on the stage this faith in the reality of fiction which every child has experienced in himself and the joy and thrill of which he hopes to find again in the theatre" (p. ix-x).

39. **Sats, Natalia.** "Children Go to the Theatre," Translator Elizabeth Hapgood, *Players* Magazine 39:166-70 March '63. University of Denver.

The article contains excerpts from Natalia Sats' book, *Children Go to the Theatre* (Moscow, 1962). As the complete text of the book has not been translated, these excerpts represent the only material available in English from this detailed study of Children's Theatre in Moscow. One of the most interesting problems relate to Mrs. Sats' career, her disappearance from 1937 to 1955 is not mentioned in these excerpts, nor, according to an editor's note, is the incident mentioned in the book itself. Mrs. Sats has written her autobiography and, by doing so, has traced the influence of Children's Theatre on her life. These particular excerpts, however, deal primarily with biography and childhood. "Children do not like to miss a single word spoken by the actors. But they do more than watch and listen, they feel themselves to be active participants in the events occurring before their eyes. The minds and hearts of these small spectators react ardently and if even the slightest injustice is inflicted up there on the stage, the whole auditorium will rise in defense of the victim . . . it was not without good reason that Stanislavski spoke of children as 'the most high-minded, responsive and ardent spectators'" (p. 166).

40. **Siks, Geraldine Brain and Hazel Brain Dunnington** (editors). *Children's Theatre and Creative Dramatics.* Seattle: University of Washington Press, 1961. 277 pp. University of Denver; and, also available from the American Theatre Association.

The book is a collection of essays about Children's Theatre and creative dramatics. The work is divided into three parts: (1) background of children's drama, (2) Children's Theatre and (3) creative dramatics. It is stated in the preface that the book was developed at the request of AETA, and is intended to fulfill the need for a volume of work about principles and practices of Children's Theatre and creative dramatics in the United States. Appended to the text is an extraction from "A Directory of American Colleges and Universities Offering Training in Children's Theatre and Creative Dramatics," published in May, 1958, in *Educational Theatre Journal.* Appendix B is a composite course outline for teaching Children's Theatre and creative dramatics at the college level. Appendix C is a listing of twenty-five three-act plays for Children's Theatre. A bibliography, prepared by Dr. Paul Kozelka, includes Children's Theatre, Radio and TV, Puppetry and creative drama. Special bibliographies and reports conclude the text. Articles relevant to Children's Theatre include: "Clarification of Terms," by Ann Viola; "Development of the CTC," by Dorothy Schwartz; "History of Children's Theatre in the U.S.," by Kenneth L. Graham; "Children's Theatre Produced by Adult Groups," by Albert O. Mitchell; and "Children as Theatre Producers," by Dorothy Kester. Included, also, are the articles "Children's Theatre in Radio and Television," by Burdette Fitzgerald and Ernest Rose; "Children's Theatre in Puppetry," by George Latshaw; "Producing Theatre for Child Audiences," by Jed H. Davis; "Writing Plays for Children," by Sara Spencer; and "Recommended Training for Children's Theatre Directors," by Frank M. Whiting.

41. Slade, Peter. *Child Drama.* New York: Philosophical Library, 1955. 379 pp. University of Denver.

This book deals primarily with child drama, the British name for creative drama. Chapter XVI, however, is concerned with Children's Theatre. The author presents what is basically a negative case for "Children's Theatre" and a positive case for "child drama." Sketches of ideal auditorium arrangements for audience participation in Children's Theatre are included. Some of the work of Brain Way and other British Children's Theatre directors is discussed. Mr. Way wrote an introduction to the book.

42. Van Tassel, Wesley H. "Theory and Practice in Theatre for Children: An Annotated Bibliography of Comment in English Circulated in the United States From 1900 Through 1968." Unpub doc diss. University of Denver, 1969. 310 pp.

Annotated listing of 1,033 children's theatre materials. Indexes and listings of graduate theses.

III. STUDIES OF INDIVIDUAL PLAYS, PLAY PRODUCTION AND TECHNICAL THEATRE

1. Behm, Thomas Frank. "A Study of the Element of Style in Scene Design for Children's Theatre." Unpub M.A. thesis. University of Kansas, 1967. 63 pp.

This study is designed to examine the preferences and opinions of children toward specific types of scene design. An experimental group of children in Lawrence, Kansas were told the story of *The King of the Golden River.* Black and white scene designs in three different styles were then studied by the children. Statistical data of the children's preferences are presented. The conclusions reached indicate that the majority of choices were for realism, and for a similar style in interior and exterior setting. A four-page bibliography and an appendix of testing materials concludes the study.

2. Bethea, Sarah Kathryn. "Opera for Children: An Analysis of Selected Works." Unpub doc diss. University of Kansas, 1971. 341 pp.

This study gives a descriptive musical and dramatic analysis of a number of significant operas for children. Operas are analyzed in terms of orchestration, treatment of aria, vocal ensembles, and chorus, harmonic complexity, vocal requirements, type of story, length, complexity of character, and difficulties of production. Also included is information concerning available scores and publishers.

3. Birner, William B. (Compiler). *Twenty Plays for Young People, A Collection of Plays for Children.* Anchorage, Kentucky: The Anchorage Press, 1967. 1154 pp. University of Denver.

Mr. Birner notes in the introduction to the text that this collection is the first anthology of children's plays to be published since 1932. Included in the anthology are plays written between 1935 and 1967 and published initially by The Anchorage Press. Mr. Birner describes the criteria used in the selection of the plays. A supplementary reading list, and a list of other Anchorage Press publications, are appended.

4. Brooks, Mona. "Basic Techniques of Costume Design and Construction Used by Costumers of Children's Theatre in the United States and Canada." Unpub M.A. thesis. Northeast Louisiana State College, 1968. 167 pp.

The results of a survey of costumers of Children's Theatre in the United States and Canada are presented in this study. For the novice in the field, it may provide a starting point for costume design and construction. It also provides a reference for costume styles used for productions, a listing of shows often done, a guide for selection of colors, patterns and instructions for the basics of construction.

5. Cornelison, Gayle L. "The Preferences of Children for Saturated Colors and Tints Under Simulated Dramatic Conditions." Unpub M.A. thesis. University of Kansas, 1965. 55 pp.

This study is designed to investigate the thesis that children prefer saturated colors in costumes and settings in the theatre for children. Previous research in the field is discussed. The results of a test carried out with elementary school children in Lawrence, Kansas is presented. "This study tends to indicate that those designers who used only saturated colors in their works for children may be neglecting the preferences of approximately one-third of their audience" (p. 39). A three-page bibliography and the author's testing materials conclude the study.

6. Crenshaw, Clayton L. "A preliminary Study of Color Association in Costume Design for Children's Theatre." Unpub M.A. thesis. University of Kansas, 1967. 89 pp.

The study is based on two theories which, in the summary, are presented as conclusions: (1) children are aware of color and do have preferences of choice, and (2) children learn to symbolize, through the process of maturity and experience, by substituting visible signs for invisible factors such as ideas and qualities. The history of research in the area of child preference for different colors is traced. Charts indicating results of various studies designed to determine the associative meaning of different colors to children are presented. The author's specific experiments with color association were carried out with elementary school children in Lawrence, Kansas. The children, after hearing a story, selected costume designs for the characters in the story. Statistical data for the study are presented. A three-page bibliography concludes the study.

7. Davis, Jed H. "The Art of Scenic Design and Staging for Children's Theatre." Unpub doc diss. University of Minnesota, 1958. 356 pp. Ab DA19:906. University of Missouri 58-3523.

The dissertation is a study of design for children's plays, and staging as it applies to design. A discussion of the design problems of 100 plays, plus a listing of the design requirements for many more are included. A bibliography concludes the study.

8. _____. "The Portal – A Partial Answer," *Players* Magazine 34:79-80 Jan '58. University of Denver.

The author describes and illustrates a portal, or adjustable false proscenium. The portal is designed to be used when children's plays are toured and are performed on a variety of stages. Exact dimensions and construction procedures for building a portal are included. The author indicates, also, the method by which the portal is set up to allow the mounting of lighting instruments around the portal legs.

9. ———, **and Mary Jane Larson Watkins.** *Children's Theatre: Play Production for the Child Audience.* New York: Harper & Row, 1960. 416 pp. University of Denver.

The book covers most aspects of Children's Theatre. The text is designed for the general practitioner, for classes in Children's Theatre and for individuals interested in the general field of Children's Theatre. Entire chapters are devoted to each of the following areas: Childhood, the Basic Principles and Growth of Children's Theatre, the Audience, the Playwright, Directing Children's Theatre Plays, Rehearsal Procedure, Design, Opening a Production, Business Management of Children's Theatres, Touring and Professional Staff. Appended are sample prompt books, a sample lighting plot and a listing of 120 Children's Theatre plays. The title page indicates that the author worked in collaboration with Roger M. Busefield, Jr. The text contains numerous ideas for study. Technical principles are discussed. A basic premise is that "our major purpose as producers of plays for children must be to provide them with a true theatre experience" (p. 16). A bibliography is included.

10. **Henry, Mabel Wright.** "Why Children's Theatre," *Creative Expression in Oral Language*, Mabel Wright Henry, editor. Champaign, Illinois: National Council of Teachers of English, 1967. pp. 85-91. University of Denver.

The author is especially concerned with the effects of Children's Theatre production on culturally deprived children. She establishes many reasons why Children's Theatre should be developed as a part of the educational program, and should be supported by, among others, teachers of the language arts.

11. **Kayser, Kathryn E.** "The Honolulu Story: A Community Marshals Its Forces for Children," *Creative Expression in Oral Language*, Mabel Wright Henry, editor. Champaign, Illinois: National Council of Teachers of English, 1967. pp. 107-111. University of Denver.

The author traces the production program and policies of the Honolulu Theatre for Youth. Initial productions, state grants, and incorporating procedures and objectives are noted. Creative drama programs at the theatre are also described.

12. **Kottke, Theodore George.** "The Writing and Analysis of Writing a Formal Children's Play by Using a Children's Improvisational Theatre Group Working with an Original Scenario (with original play)," Unpub doc diss. Columbia University, 1969. 251 pp. Ab DA7-9 4055-A. University of Missouri 70-4576.

Writing a children's play using an approach that allows children to affect the resultant play is the purpose of this study. Children improvised a series of theatre games, created from an original plot scenario. They were given a simple Where (environment), What (mutual activity), and Who (people and their relationship). The children improvised the How (whatever comes up at the moment of playing). Appendices A and B contain the improvised scenes from the children's theatre games; the dialogue, with comments by the director on action and characterizations used by the children; and the formal children's play - *The Rainbow Has Orange Polka Dots.*

13. **Lewis, George L.** "A Stage-Crew Handbook for Children's Theatre Directors." Unpub doc diss. University of Denver, 1954. 490 pp.

The study analyzes the technical problems in a selected list of children's plays, illustrating solutions for these technical problems, and listing a wide variety of production techniques intended to help guide directors through other technical problems. Included are selected bibliographies of each technical theatre area, plates for

the study of period costumes, lighting plots, flat construction drawings, construction ideas for trees, rocks, etc., and ideas and drawings for other standard technical devices. A sixteen-page bibliography concludes the study. Appendices contain addresses of supply houses, paint-mixing directions and problems and a listing of records used as background effect in various theatre productions.

14. **MacEachron, Grace.** "Building-Block Theatre," *Theatre Crafts* 2:12-20 Jan-Feb '68. Author's personal collection.

This material is a presentation of ideas and drawings for building complete "block" sets for Children's Theatre. The author's experiments at the Gainesville, Georgia, Civic Theatre are discussed. The "Building Block Theatre" takes geometrical shapes from regualr children's toy blocks and enlarges these for functional stage use.

15. **MacKay, Constance D'Arcy.** *How to Produce Children's Plays.* New York: Henry Holt & Company, 1916. 151 pp. University of Denver.

This book is the first complete study of the field of Children's Theatre production. The intention of the book is stated in the "Introduction" as "what to do and what not to do in the producing of plays for children." The field is approached from the point of view of children performing for children. A history of theatre for the child audience is included, as is early philosophy of "values" as related to children and the theatre. The author supports the view that "the intention of child-drama is to fulfill youth's dreams" (p. 30). The major portion of the book (pp. 42-112) is devoted to the technical aspects of production with and for children. The remainder of the book is a listing of suggested plays for various age groups to produce. There is no index, but a twelve-entry bibliography is included.

16. **Morton, Evelyn Anice.** "A Study of the Art of Make-Up for Children's Theatre." Unpub M.A. thesis, Baylor University, 1953. 126 pp. (will not circulate).

"So far as the author has been able to ascertain, there has been no complete book written on the art of make-up in Children's Theatre. The motivating principle of this study has been to put in writing an original record of the history, style, purpose and function of this art . . ." (Abstract). The author traces the history of make-up. Special chapters are devoted to juvenile, character and "creative" make-up. In the latter group are descriptions of make-up for special effects and special moods. Many illustrations accompany the text. A five-page bibliography concludes the thesis.

17. **Simon, Peggy.** "Publicity Tips for Sponsors of Professional Touring Children's Theatre," *News and Notes for Children's Theatre* 1:2 June '68. Write New Plays for Children, Box 2181, Grand Central Station, New York, NY 10017.

The author outlines procedures for publicizing the touring children's play. Various ideas for placement of posters, public announcements, etc., are noted.

18. **Swortzell, Lowell.** *All The World's A Stage.* New York: Delacorte Press, 1972.

An anthology of plays other than the normal collections of dramatized children's stories. Listed here because of it's usefulness in presenting a wide repertoire of plays for children.

19. _____. "Five Plays: A Repertory of Children's Theatre to be Performed by and for Children." 2 volumes. Unpub doc diss. New York University, 1963. 680 pp. Ab DA26:2923 New York University, University of Missouri 64-6570.

The dissertation is a collection of five original plays, each intended for production by and for children. Included, also, is a study of playwriting for Children's Theatre. The views of fifteen Children's Theatre teachers and directors, and seventy-six opinions on playwriting as compiled initially by Dr. Kenneth Graham in 1947, are listed. Dr. Swortzell adds an additional eighty pointers on playwriting. Other views expressed include the author's endorsement of the use of formal scripts with child actors. Photographs of the premiere production of the five original plays are included. A bibliography concludes the study.

20. Syan, Seymour Meyer. *The Tempest*: A Production with College Actors Designed to Tour Grade Schools." Unpub doc diss. Columbia University, 1969. 399 pp. Ab DA 506-A University of Missouri 70-12,885.

The effect of different aspects of *The Tempest* on children and adults is the purpose of this study. Its major contention is that an adaptation may be produced and toured which simultaneously fulfills the criteria of Shakespearean scholarship and children's theatre audience needs.

21. Taylor, Loren E. *Formal Drama and Children's Theatre*. Minneapolis: Burgess Publishing Co., 1966. 188 pp. Colorado State University.

The book is a "how to" text for the beginning producer of children's plays. General stage, rehearsal and production procedure is outlined. Lists of publishers, technical theatre supply houses and a short bibliography conclude the text.

22. Wagner, Jearnine. "A Departure Point for Establishing a Children's Theatre Curriculum." Unpub M.A. thesis, Baylor University, 1963. 145 pp. (will not circulate).

"The purpose of this thesis is not to describe or outline the steps to be taken as a departure point in establishing a children's program. Rather, the purpose is to establish a conceptual frame of reference, a broad rationale, from which the teacher will be able to later screen objectives for a "Children's Theatre curriculum" (p. ii). Studies are presented on the values to children of creative dramatics and on the creative process in children. A history of Children's Theatre at Baylor University is traced. The approach taken by the author throughout the study is from the point of view of children as performers and audience. A three-page bibloography concludes the thesis.

23. Ward, Winifred. *Theatre for Children*. Third edition. Anchorage, Kentucky: Children's Theatre Press, 1958. 378 pp. University of Denver.

This book is the first thorough text about the many aspects of Children's Theatre. The author has chosen to keep the work elementary. In the preface she notes that, "In writing *Theatre for Children* I have had in mind those who were inexperienced in the production of children's plays . . . the book has been written for the young person who would direct plays for child audiences" (p. vii). Complete chapters concentrate on (1) International Children's Theatre History; (2) Children's Theatre History in the United States; (3) Approaches to Children's Theatre; (4) Organizing a Children's Theatre Team; (5) Writing for Children's Theatre; (6) Structure of the Play; (7) Selecting Plays; (8) Directing; (9) Finance; (10) Touring and (11) Performance. "Greatest of all reasons for a children's theatre is the never-ending joy it can bring to the boys and girls" (p. 77). Many drawings and photographs are included. Appended to the text is a list of 162 individual plays and eleven collections of plays. A bibliography and a list of Children's Theatre publishers are included.

APPENDIX D

INDEX TO GRADUATE THESES

Doctoral Dissertations

Abernathy, Rose Loretta. "A Study of Existing Practices and Principles of Storytelling for Children in the United States." 1964: Northwestern University, University of Missouri

Adams, Richard Greenleaf. "A Descriptive Study of Dramatic Dialogue in Six Plays for Children by the Application of Formulas for Readability." 1962: University of Southern California

Davis, Jed H. "The Art of Scenic Design and Staging for Children's Theatre." 1958: University of Minnesota

Graham, Kenneth L. "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States." 1947: University of Utah

Hall, Jeanne Lucille Woodruff. "An Analysis of the Content of Selected Children's Plays with Special Reference to the Developmental Values Inherent in the Plays." 1966: University of Michigan

Harris, Albert James III. "Criteria for the Evaluation of Playscripts for Children's Theatre: *The Magic Glen*, an Original Children's Play." 1965: University of Tennessee, University of Missouri

Helstein, Melvyn R. "A Preliminary Investigation of Some Aspects of the Environment for Children's Theatre." 1962: University of Minnesota

Herget, Patsy Joan. "A History and Evaluation of the Children's Theatre of Cedar Rapids." 1957: Iowa State University

Jones, Charles. "An Evaluation of the Educational Significance of the Children's Theatre of Evanston." 1953: Northwestern University

Kingsley, William Harmstead. "Happy Endings, Poetic Justice, and the Depth and Strength of Characterization in American Children's Drama: A Critical Analysis." 1964: University of Pittsburgh, University of Missouri

Kotte, Theodore George. "The Writing and Analysis of Writing a Formal Children's Play by Using a Children's Improvisational Theatre Group Working with an Original Scenario." (With original play). 1969: Columbia University

Kraus, Joanna Halpert. "A History of the Children's Theatre Association of Baltimore, Maryland from 1943-1966." 1972: Columbia University

Leech, Robert Milton. "Education Through Theatre for Children." 1962: University of Tennessee, University of Missouri

Lewis, George L. "A Stage-Crew Handbook for Children's Theatre Directors." 1954: University of Denver

MacKennon, Theresa Lacina, Ph.D. "Theatre for Young Audiences in Canada." 1974: New York University

Muschamp, George Morris, Jr. Ph.D. "The Honolulu Theatre for Youth, 1955-1973. A Case Study of Government-Related Theatre in the Primary and Secondary Schools of Hawaii." 1974: University of Minnesota

Sosin, Gene. "Children's Theatre and Drama in the Soviet Union (1917-53)." 1958: Columbia University

Swortzell, Lowell. "Five Plays: A Repertory of Children's Theatre to be Performed by and for Children." 1963: New York University

Van Tassel, Wesley H. "Theory and Practice in Theatre for Children: An Annotated Bibliography of Comment in English Circulated in the United States from 1900 through 1968." 1969: University of Denver

Wenstrom, David Dean. "An Experiment in Children's Drama." 1965: University of Utah

Master's Theses

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Aldrich, Dorothy. "A Study of Child Audience Reaction to a Controversial Character in a Children's Play." 1965: University of Pittsburgh

Anderson, M. Signe. "The Design and Technical Direction of *The Pied Piper of Hamelin.*" 1967: University of Montana

Arntal, Doris Margaret. "A Prompt Book for an Arena Production of *The Emperor's New Clothes.*" 1961: University of Denver

Babb, Clare Mosher. "A Director's Production Book: *The Magic Horn* by Anne Nickolson and Charlotte Chorpenning." 1953: Stanford University

Baker, Dianne Glassburn. "Director's Manual and Promptbook for *The Trial of Mother Goose.*" 1965: University of South Dakota

Bannister, Robert Lyle. "Maurice Maeterlinck's *The Blue Bird*, a Project in Lyric Theatre." 1947: University of Denver

Barkley, Mary Martha. "A Survey of The Organizational Procedures as Practiced by a Selected Group of Children's Theatres in the Los Angeles Area." 1952: University of Southern California

Beck, Dorothy. "*The Shoes That Were Danced to Pieces*: The Adaptation and Production of a Three-Act Play for Children." 1958: Southern Illinois University

Bednerik, Marya. "A Critical Analysis of Problems in Adapting Folklore to Children's Theatre Plays." 1962: Bowling Green State University

Behm, Thomas Frank. "A Study of the Element of Style in Scene Design for Children's Theatre." 1967: University of Kansas

Bell, Collins J. "The Writing and Directing of an Original Play for Children." 1951: Ohio State University

Bement, Merlin Edwin, Jr. "The Design of the Stage Settings for Two Children's Theatre Touring Plays." 1956: Michigan State University

Bertram, Jean De Sales. "Creative Playwriting: An Original Play for Children's Theatre -- *Black Beard, The Pirate.*" 1951: University of Minnesota

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Bock, Frank George. "A Basic Set for a Trouping Children's Theatre." 1951: University of Denver

Bogen, Melvin. "Values Transmitted to Children's Theatre Audiences by Children's Theatre." 1966: Wayne State University

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Braun, Marilyn Helene. "Original Scripts for Children's Theatre." 1965: Ohio State University

Brocker, Sharon Loretta. "Children's Theatre at Texas Woman's University." 1966: Texas Woman's University

Bryan, Betty Brooks. "*Lao, The White Eagle:* A Play for Children in Three Acts." 1950: University of Denver

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Crenshaw, Clayton L. "A Preliminary Study of Color Association in Costume Design for Children's Theatre." 1967: University of Kansas

Crouch, Philene. "Effective Organization of a University Children's Theatre." 1950: St. Louis University

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Dahlman, Lois Gail. "An Experiment in the Composition of a Children's Play." 1966: University of Ohio

DePaglio, John Patrick. "*The Painted Arrow:* A Play for Children in Three Acts." 1951: University of Denver

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McGrew, Mavis Alberta. "*Raggedy Ann and Andy,* A Lyric Drama for Children." 1949: University of Denver

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Wagner, Jearnine. "A Departure Point for Establishing a Children's Theatre Curriculum." 1963: Baylor University

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Wessel, Dorothy Joleen. "*The Dancing Red Shoes:* A Project in Children's Theatre." 1948: University of Denver

West, Helen L.C. "An Experimental Study to Determine the Need and Effectiveness of a Program of Children's Theatre for the Junior College Curriculum." 1952: St. Louis University

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